

SCRIBNER'S MAGAZINE

PUBLISHED MONTHLY
WITH ILLUSTRATIONS

VOLUME LXXI
JANUARY-JUNE



THE LIBRARY

THE UNIVERSITY OF TORONTO LIBRARIES

CHARLES SCRIBNER'S SONS NEW YORK
7 BEAK STREET, LONDON, W. I.

COPYRIGHT, 1922, BY CHARLES SCRIBNER'S SONS

УРАГАН ОДИНОЧКА
НОВЫЙ ПОЯСЕК



CATALOGED

V. 71
CONTENTS

OP

SCRIBNER'S MAGAZINE

VOLUME LXXI

JANUARY-JUNE, 1922

	PAGE
ADVERTISING. <i>See</i> Living Up to His Advertising.	
AFTER THE BALL. (A STORY),	SIR GILBERT PARKER, 565
ALBERT, ALLEN D. <i>The Social Influence of the Automobile</i> ,	685
ALPINE HIGHROADS. <i>See</i> New Alpine Highroads.	
AMERICA AND I,	ANZIA YEZIERSKA 157
ANGELA. (A STORY),	EDWARD C. VENABLE 714
ARNOLD, WILLIAM HARRIS { <i>My Stevensons</i> ,	53
	ARNOLD, WILLIAM HARRIS { <i>My Tennysons</i> , 589
AUTOBIOGRAPHY. <i>See</i> Leaves from My Autobiography.	
AUTOMOBILE. <i>See</i> The Social Influence of the Automobile.	
BACH, RICHARD F. <i>Museums and the Factory</i> ,	763
BAIN'S HOLE. (A STORY),	ALEXANDER HULL, 418
Illustrations (frontispiece) by William Fletcher White.	
BEDOUINS. <i>See</i> Tunisian Types.	
BIGGS, JOHN, JR. <i>The Wind Witch</i> ,	343
BLANK VERSE IN EVERY-DAY LIFE. Point of View,	121
BOSTON REVISITED,	KATHARINE FULLERTON GEROULD, 100
BRONZES. <i>See</i> On the Making of Bronzes.	
BROWN, WARREN WILMER. <i>Rare Sketches by a Famous French Artist</i> ,	635
BRUBACHER, A. R. <i>The Mother Tongue in School</i> ,	115
BUELL, LLEWELLYN M. <i>Eilean Earraid: The Beloved Isle of Robert Louis Stevenson</i> ,	184
BURNHAM, JOHN B. <i>On the Track of an Unknown Sheep</i> ,	389
BYRNE, NORMAN T. <i>James Gibbons Huneker</i>	300
CALKINS, EARNEST ELMO. <i>Living Up to His Advertising</i> ,	105
CAN THE BLIND SEE? Point of View,	506
CANDOR OF AUGUSTA CLAIRE, THE. (A STORY),	CAMILLA KENYON, 741
Illustrations by Everett Shinn.	
CANTACUZÈNE, PRINCESS. <i>The Still Small Voice of Russia</i> ,	3
CHANGING IDEALS OF THE ART MUSEUM. Field of Art,	ROSSITER HOWARD 125
CHINA. <i>See</i> Miss China.	
CHUBB, S. HARMSTED. <i>A Family of City-Bred Hawks</i> ,	622
CLARK, BADGER. <i>The Gumbo Lily</i> ,	309
CLASSIC PATTERN, THE. (A STORY),	OLIVIA HOWARD DUNBAR, 218
Illustrations by Arthur Little.	
CODE, GRANT HYDE. <i>Diving the Bridge</i> ,	731
COLLEGES AND RELIGION,	"AN INSTRUCTOR" 573
COLLINS, JOSEPH. <i>What is the Matter with Your Golf Game?</i>	602
COMMUTING FROM MONT'ESTORIL TO LISBON,	NORVAL RICHARDSON, 547
Illustrations from photographs.	
CONTINUITY. (A STORY),	CHRISTOPHER MORLEY, 753
Illustration by W. J. Enright.	
DANGERS OF GOODNESS, THE. Point of View,	759
DAVIS, CHARLES BELMONT. <i>The Ethics of Nelson Cole</i> ,	23
DAY WITH A NAVAHO SHEPHERD, A,	W. R. LEIGH, 334
Illustrations from drawings by the Author.	

	PAGE
DAY WITH A RANCHWOMAN, A.	L. M. WESTON, 447
DEPEW, CHAUNCEY M. <i>Leaves from My Autobiography</i>	35, 145, 259, 433
<i>See also</i> Vol. LXX.	
DEPTH OF THE UNIVERSE, THE.	GEORGE ELLERY HALE, 689
Illustrations from photographs.	
DESMOND, SHAW. <i>The Gallows-Tree</i> ,	481
DIVING THE BRIDGE. (A STORY),	GRANT HYDE CODE, 731
Illustrations by George Wright.	
DRUDGE, THE. (A STORY),	THANE MILLER JONES, 614
Illustrations by Arthur G. Dove.	
DUNBAR, OLIVIA HOWARD. { <i>A Home of Her Own</i> ,	89
<i>The Classic Pattern</i>	
EARLY MEMORIES OF NEW ENGLAND,	JAMES L. FORD, 491
EBERLE, LOUISE. <i>On the Making of Bronzes</i> ,	251
EILEAN EARRAID: THE BELOVED ISLE OF ROBERT LOUIS STEVENSON,	LLEWELLYN M. BUELL, 184
Illustrations from photographs by the Author and a painting by N. C. Wyeth.	
EMPTY BOTTLES. (A STORY),	T. WALTER GILKYSON, 234
ENGLISH LANGUAGE. <i>See</i> { <i>Poking Fun at Grammar</i> .	
ETCHINGS. <i>See</i> Seven Etchings of Paris, Amiens, and Chartres.	
ETHICS OF NELSON COLE, THE. (A STORY),	CHARLES BELMONT DAVIS, 23
Illustrations by T. K. Hanna.	
EUROPE AT WORK,	WHITING WILLIAMS,
Illustrations from photographs by the Author.	
I. France at Work	131
II. France—Yesterday's Habit To-day's Hope	320
III. Germany, The Saar, and The League,	451
FAMILY OF CITY-BRED HAWKS, A.	S. HARMSTED CHUBB, 622
Illustrations from photographs by the Author.	
FIELD OF ART, THE. Illustrated.	
Changing Ideals of the Art Museum. (Rossiter Howard)	125
Modern Views of Greek Art. (Mary MacAlister)	507
Museums and the Factory. (Richard F. Bach)	763
On the Making of Bronzes. (Louise Eberle)	251
Rare Sketches by a Famous French Artist. (Warren Wimmer Brown)	635
Sargent's New Mural Decorations. (Preserved Smith)	379
FOR THE BENEFIT OF THE BELGIANS. (A STORY),	REBECCA N. PORTER, 705
Illustrations by Lester Ralph.	
FRANCE AT WORK. <i>See</i> Europe at Work.	
FREESTON, CHARLES LINCOLN. <i>New Alpine Highroads</i> ,	643
FORD, JAMES L. <i>Early Memories of New England</i> ,	491
GALLOWS-TREE, THE. (A STORY),	SHAW DESMOND, 481
GERMANY AFTER THE WAR—As SEEN BY A FRENCHMAN,	RAYMOND RECOULT, 293
GERMANY, THE SAAR, AND THE LEAGUE. <i>See</i> Europe at Work.	
GEROULD, GORDON HALL. <i>Ghosts and Devils: New Style</i> ,	428
GEROULD, KATHARINE FULLERTON. <i>Boston Revisited</i> ,	100
GHOSTS AND DEVILS: NEW STYLE,	GORDON HALL GEROULD, 428
GILKYSON, T. WALTER. <i>Empty Bottles</i> ,	234
GOLF. <i>See</i> What's the Matter with Your Golf Game?	
GOODLOE, ABBIE CARTER. <i>Palmore</i> ,	576
GRAMMAR. <i>See</i> Poking Fun at Grammar.	
GREEK ART. <i>See</i> Modern Views of Greek Art.	
GUMBO LILY, THE. (A STORY),	BADGER CLARK, 309
Illustrations by Clarence Rowe.	
HADJI HAMID AND THE BRIGAND. (A STORY),	HERBERT E. WINLOCK, 287
Illustration by H. R. Shurtleff.	

CONTENTS

v

	PAGE
HALE, GEORGE ELLERY. <i>The Depths of the Universe</i>	689
HAMMOND, JOHN HAYS. <i>Russia of Yesterday and To-Morrow</i> ,	515
HAVEMEYER, LOUISINE W. <i>The Suffrage Torch, The Prison Special</i> ,	528 661
HAWKS. <i>See</i> A Family of City-Bred Hawks.	
HERRICK, ELIZABETH. <i>The Matter with Peter</i> ,	465
HOME OF HER OWN. (A STORY),	OLIVIA HOWARD DUNBAR, 89
Illustrations by Arthur Little.	
HORSE PRIDE. (A STORY),	LOUISE TOWNSEND NICHOLL, 607
Illustrations by Alice Harvey.	
HOWARD, ROSSITER. <i>Changing Ideals of the Art Museum</i> ,	125
HULL, ALEXANDER. <i>Bain's Hole</i> ,	418
HUMOR OF ONE NEWSPAPER WOMAN'S LIFE, THE. Point of View,	504
HUNEKER, JAMES GIBBONS,	NORMAN T. BYRNE, 300
HUNEKER, ON LIVING NEXT TO JAMES,	LAURA SPENCER PORTOR, 303
I GO A-WARBLING. Point of View,	631
IN AN APPLE ORCHARD. Point of View,	503
IN DEFENSE OF THE COAL GRATE. Point of View,	122
IN DEFENSE OF SPINSTERS. Point of View,	760
INCORRIGIBLE OPTIMIST, THE,	JAMES HENDRIE LLOYD, 487
INSTRUCTOR", "AN. <i>Colleges and Religion</i> ,	573
JACQUE, CHARLES. <i>See</i> Rare Sketches by a Famous French Artist.	
JONES, THANE MILLER. <i>The Drudge</i> ,	614
KEMBLE, E. W. <i>William</i> ,	497
KENYON, CAMILLA. <i>The Candor of Augusta Claire</i> ,	741
KIRKWOOD, ELIZABETH T. <i>Life and the Librarian</i> ,	737
KNIGHT, CHARLES R. <i>Mural Paintings of Prehistoric Men and Animals</i> ,	279
LABOR. <i>See</i> The Peril of Labor.	
LAUGHLIN, J. LAURENCE. <i>The Peril of Labor</i> ,	195
LAUGHTER. <i>See</i> Why Do We Laugh?	
LEAVES FROM MY AUTOBIOGRAPHY.	CHAUNCEY M. DEPEW.
The United States Senate—Ambassadors and Ministers. Third Paper,	35
Fifty-Six Years with the New York Central Railroad. Fourth Paper,	145
Recollections from Abroad. Fifth Paper,	259
Illustrated from portraits and with facsimiles. Societies and Public Banquets. Sixth Paper,	433
<i>See also</i> Vol. LXX.	
LEIGH, W. R. <i>A Day with a Navaho Shepherd</i> ,	334
LIBRARIAN. <i>See</i> Life and the Librarian.	
LIFE AND THE LIBRARIAN,	ELIZABETH T. KIRKWOOD, 737
LISBON. <i>See</i> Commuting from Mont'Estoril to Lisbon.	
LIVING UP TO HIS ADVERTISING,	EARNEST ELMO CALKINS, 105
LIVINGSTON, DOROTHY. <i>The Love-Vine</i> ,	209
LLOYD, JAMES HENDRIE. <i>The Incorrigible Optimist</i> ,	487
LOGAN, ROBERT F. <i>Seven Etchings of Paris, Amiens, and Chartres</i> ,	540
LOVE-VINE, THE. (A STORY),	DOROTHY LIVINGSTON, 209
Illustrations by W. M. Berger.	
MACALISTER, MARY. <i>Modern Views of Greek Art</i> ,	507
MACGILL, CAROLINE E. <i>The Problem of the Superfluous Woman</i> ,	355
MAN WITH THE IRONIC MASK, THE. (A STORY),	JOHN D. WILLIAMS, 556
Illustrations (frontispiece) by W. J. Duncan.	
MATTER WITH PETER, THE. (A STORY),	ELIZABETH HERRICK, 465
Illustrations by C. F. Peters.	
MATTHEWS, BRANDER. <i>Old Plays and New Playgoers</i> ,	475
McDOUGALL, WILLIAM. <i>Why Do We Laugh?</i>	359

	PAGE
MEMORIES OF A MILITANT.	LOUISINE W. HAVEMEYER,
Illustrations from photographs.	528
The Suffrage Torch. First Paper,	661
The Prison Special. Second Paper,	661
MISS CHINA,	EMMA SAREPTA YULE,
Illustrations from photographs.	66
MODERN VIEWS OF GREEK ART. Field of Art,	MARY MACALISTER,
MORLEY, CHRISTOPHER. <i>Continuity</i> ,	753
MOTHER TONGUE IN SCHOOL, THE,	A. R. BRUBACHER,
MR. ROSE, OF BARNES. Point of View,	115
MURAL PAINTINGS OF PREHISTORIC MEN AND ANIMALS,	247
Illustrations from paintings by the Author.	CHARLES R. KNIGHT,
MUSEUMS AND THE FACTORY. Field of Art,	279
MY STEVENSONS,	RICHARD F. BACH,
With facsimiles from Mr. Arnold's collection.	763
MY TENNYSONS,	WILLIAM HARRIS ARNOLD,
With portraits and facsimiles from Mr. Arnold's collection.	53
WILLIAM HARRIS ARNOLD,	589
NAVAHO SHEPHERDS. <i>See</i> A Day with a Navaho Shepherd.	
NEW ALPINE HIGHROADS—A SUMMARY OF RECENT DEVELOPMENTS IN THE DOLOMITES AND ELSEWHERE, BASED ON A JOURNEY OVER NEARLY SIXTY PASSES,	CHARLES LINCOLN FREESTON,
Illustrations (frontispiece) from photographs by the Author.	643
NEW ENGLAND. <i>See</i> Early Memories of New England.	
NEW POWER IN UNIVERSITY AFFAIRS, A,	WILFRED SHAW,
NICHOLL, LOUISE TOWNSEND. Horse Pride,	607
NICHOLSON, MEREDITH. <i>Note of Reply to C. H. Ward</i> . <i>See</i> Poking Fun at Grammar.	
NO FALSE MOTIONS, NO DELAYS. Point of View,	376
OLD COMEDIES AND THE NEW COMEDIANS, THE. Point of View,	121
OLD PLAYS AND NEW PLAYGOERS,	BRANDER MATTHEWS,
ON KEEPING ONE'S FIGURE. Point of View,	475
ON LIVING NEXT TO JAMES HUNEKER	375
ON PUBLIC STATUES. Point of View,	LAURA SPENCER PORTOR,
ON THE MAKING OF BRONZES. Field of Art,	303
ON THE TRACK OF AN UNKNOWN SHEEP,	762
Illustrations from photographs by the Author.	
OPTIMIST. <i>See</i> The Incorrigible Optimist.	
OUR PET SUPERSTITIONS. Point of View,	251
PALMORE. (A STORY),	JOHN B. BURNHAM,
Illustrations by A. H. Henkel.	576
PARIS ETCHINGS. <i>See</i> Seven Etchings of Paris, Amiens, and Chartres.	
PARKER, SIR GILBERT. <i>After the Ball</i> ,	389
PEIXOTTO, ERNEST { <i>Some Spanish Gardens</i> ,	565
<i>The Town of Don Pablo the Crafty</i> ,	720
PERIL OF LABOR, THE,	174
PLAYS. <i>See</i> { Old Plays and New Playgoers. The Old Comedies and the New Comedians.	
POINT OF VIEW, THE.	
Blank Verse in Every-day Life, 121.	J. LAURENCE LAUGHLIN,
Can the Blind See?, 506.	195
Dangers of Goodness, The, 759.	
Humor of One Newspaper Woman's Life, The, 504.	
I Go A-Warbling, 631.	Mr. Rose, of Barnes, 247.
In an Apple Orchard, 503.	No False Motions, No Delays, 376.
In Defense of Spinsters, 760.	Old Comedies and the New Comedians, The, 121
In Defense of the Coal Grate, 122.	On Keeping One's Figure, 377.
	On Public Statues, 762.
	Our Pet Superstitions, 248.
	Pursuit of Happiness, The, 249.
	Shadows, 375.
	Wood-Thrushes in a Factory, 632.

CONTENTS

vii

	PAGE
POKING FUN AT GRAMMAR,	C. H. WARD, 228
With an introduction by Horace D. Taft and a note of reply by Meredith Nicholson.	
PORTER, REBECCA N. <i>For the Benefit of the Belgians</i> ,	705
PORTOR, LAURA SPENCER. <i>On Living Next to James Huneker</i> ,	303
PREHISTORIC MEN AND ANIMALS. <i>See</i> Mural Paintings of Prehistoric Men and Animals.	
PRISON SPECIAL, THE. <i>Memories of a Militant</i> . Second Paper,	LOUISINE W. HAVEMETER, 661
Illustrations from photographs.	
PROBLEM OF THE SUPERFLUOUS WOMAN, THE,	CAROLINE E. MACGILL, 355
PURSUIT OF HAPPINESS, THE. Point of View,	247
RANCHWOMAN. <i>See</i> A Day with a Ranchwoman.	
RARE SKETCHES BY A FAMOUS FRENCH ARTIST. Illustrations from the unpublished sketch-books of Charles Jacque. Field of Art,	WARREN WILMER BROWN, 635
RECOULY, RAYMOND. <i>Germany after the War—As Seen by a Frenchman</i> ,	293
RELIGION. <i>See</i> Colleges and Religion.	
REVEREND JAMES E. MARKISON, THE. (A STORY). EDWARD C. VENABLE,	81
Illustrations by James Calvert Smith.	
RICHARDSON, NORVAL. <i>Commuting from Mont'Estoril to Lisbon</i> ,	547
RIPE PEACH, THE. (A STORY).	RAYMOND S. SPEARS, 163
Illustrations (frontispiece) by Perry Barlow.	
ROBERTS, ISABEL J. <i>The Ship o' Dreams</i> ,	363
RUSSIA. <i>See</i> { <i>Russia of Yesterday and To-Morrow</i> . <i>The Still Small Voice of Russia</i> .	
RUSSIA OF YESTERDAY AND TO-MORROW,	JOHN HAYS HAMMOND, 515
SARGENT'S NEW MURAL DECORATIONS. Field of Art, PRESERVED SMITH	379
SEVEN ETCHINGS OF PARIS, AMIENS, AND CHARTRES,	ROBERT F. LOGAN, 540
SHADOWS. Point of View,	375
SHAW, WILFRED. <i>A New Power in University Affairs</i> ,	677
SHEEP. <i>See</i> On the Track of an Unknown Sheep.	
SHIP O' DREAMS, THE. (A STORY).	ISABEL J. ROBERTS, 363
Illustrations by Wallace Morgan.	
SKETCHES OF VISITING STATESMEN,	WALTER TITTLE, 403
Pencil drawings from life, made at special sittings given the Artist.	
SLADE, C. A. <i>Tunisian Types: Eight Paintings</i> ,	16
SMITH, PRESERVED. <i>Sargent's New Mural Decorations</i> ,	379
SOCIAL INFLUENCE OF THE AUTOMOBILE, THE,	ALLEN D. ALBERT, 685
SOME SPANISH GARDENS,	ERNEST PEIXOTTO, 720
Illustrations by the Author.	
SPANISH GARDENS. <i>See</i> Some Spanish Gardens.	
SPAULDING, EDWARD G. { <i>What Am I?</i> <i>What Shall I Believe?</i>	45
20 SPEARS, RAYMOND S. <i>The Ripe Peach</i> ,	201
24 STARS. <i>See</i> The Depths of the Universe.	163
25 STEVENSON, ROBERT LOUIS. <i>See</i> { <i>Eilean Earraid: The Beloved Isle of Robert Louis Stevenson</i> . <i>My Stevensons</i> .	
26 STILL SMALL VOICE OF RUSSIA, THE,	PRINCESS CANTACUZENE, 3
27 SUFFRAGE TORCH, THE. <i>Memories of a Militant</i> . First Paper,	LOUISINE W. HAVEMETER, 528
28 Illustrations from photographs.	
29 SUPERFLUOUS WOMAN. <i>See</i> The Problem of the Superfluous Woman.	
30 SUPERSTITIONS. <i>See</i> Our Pet Superstitions.	
31 TAFT, HORACE D. <i>Introduction to Article by C. H. Ward</i> . <i>See</i> Poking Fun at Grammar.	

	PAGE
TENNYSON. <i>See</i> My Tennysons,	
TITTLE, WALTER. <i>Sketches of Visiting Statesmen</i> ,	403
TOWN OF DON PABLO THE CRAFTY, THE,	174
Illustrations from drawings by the Author.	
TUNISIAN TYPES: EIGHT PAINTINGS,	16
UNIVERSITY AFFAIRS. <i>See</i> A New Power in University Affairs.	
VENABLE, EDWARD CARRINGTON, { <i>Angela</i> , <i>The Reverend James E. Markison</i> ,	714 81
WARD, C. H. <i>Poking Fun at Grammar</i> ,	228
WESTON, L. M. <i>A Day with a Ranchwoman</i> ,	447
WHAT AM I?	EDWARD G. SPAULDING,
WHAT IS THE MATTER WITH YOUR GOLF GAME?	JOSEPH COLLINS,
WHAT SHALL I BELIEVE?	EDWARD G. SPAULDING,
WHY DO WE LAUGH?	WILLIAM McDougall,
WILLIAM. (A STORY),	E. W. KEMBLE,
Illustrations from drawings by the Author.	
WILLIAMS, JOHN D. <i>The Man with the Ironic Mask</i> ,	556
WILLIAMS, WHITING. <i>Europe at Work</i> .	
I. France at Work,	131
II. France—Yesterday's Habit To-Day's Hope,	320
III. Germany, the Saar, and the League,	451
WIND WITCH, THE. (A STORY),	JOHN BIGGS, JR.,
Illustration by Stanley M. Arthurs.	
WINLOCK, HERBERT E. <i>Hadji Hamid and the Brigand</i> ,	287
WOOD-THRUSHES IN A FACTORY. Point of View,	632
YEZIERSKA, ANZIA. <i>America and I</i> ,	157
YULE, EMMA SAREPTA. <i>Miss China</i> ,	66

POETRY

	PAGE
AMERICAN INDIAN MYTH POEMS,	HARTLEY ALEXANDER,
ANTIQUE SHOP, THE,	ARTHUR JOHNSON,
Drawings by John Wolcott Adams.	
BURIAL BITTERNESS,	GERARD WALLOP,
CARDINAL MERCIER,	MARY R. S. ANDREWS,
COMES GREAT-HEART,	WILLIAM HERVEY WOODS,
Decorations by Beatrice Stevens.	
COUNTRY-BRED,	WILLIAM HERVEY WOODS,
GRANDFATHER, THE,	JOHN JAY CHAPMAN,
I WOULD NOT GROW OLD,	CATHERINE ISABEL HACKETT,
LEGEND,	JOHN HALL WHEELOCK,
PRESENT HOUR, THE,	MARGARET SHERWOOD,
PULLMAN PORTRAITS,	RUTH COMFORT MITCHELL,
Illustrations by W. M. Berger.	
RIVER, THE,	MAXWELL STRUTHERS BURT,
"TO EVERY MAN A PENNY,"	ISABEL WESTCOTT HARPER,
TRAILS,	MARTHA HASKELL CLARK
YOUTH AND I,	MRS. SCHUYLER VAN RENSSELAER,

18
3
4
6
14
31
28
17
15
2
01
59
97
56
31
20
51
43
87
32
57
66

112
374
342
299
80
376
330
539
99
246
416
387
183
34
502



From a painting by C. A. Slade.

A BEDOUIN.

(One of a series of Tunisian Types painted by C. A. Slade.)

The Bedouin is the real toiler of the race, for on him falls the work of cultivating wheat, caring for the herds in the mountains, and making charcoal for fuel. The French drafted many of these during the war; it was, in most cases, their first opportunity to see other countries. The Bedouin is very different from the town Arab and easy to pick out when he mingles with his brothers who weave or make jewelry or shoes in the "souks."

—“Tunisian Types,” page 16.